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Sample of Peasant Weaving from the XVII Century.

361 of "Garden City". The social problem is solved here in noteworthy fashion,
288 for although more than half the population is dependent on industry, it has no proletariat.

133 In grappling with its problems, the town has, of course, been helped by its favourable geographical position. The winter sport resort of Bödele which is easily reached by a picturesque road brings life to Dornbirn as soon as the white carpet covers the ground. In summer its chief attraction is a beautiful and sinister gorge which is reached by a romantic artificial flight of steps—the Rappenlochschlucht. Closed in by walls of rock which tower vertically to a height of several hundred feet, crossed far above by a bridge, the turbulent mountain waters far below foam and roar through the gorge. The spectacle is well calculated to awaken a wholesome respect for the might of those forces which give shape and form to surrounding nature, and through her to our own lives.

133 From the tree-covered summit the hoary keep of Neu-Ems Castle overlooks
712 the valley of the Rhine. The steep crag commanding the town bears the ruins of Alt-Ems, before its destruction in the Appenzeller War one of the greatest castles of the German Reich, equal in size to the famous Wartburg. The palace built by Count Kaspar still stands today at the foot of the Castle Rock. A number of other buildings and historic names lend to Dornbirn that magic of departed grandeur which always lingers around historic walls and ancient monuments.

133 THE GARDEN OF VORARLBERG.
In the midst of the plain through which flows the Rhine rises the Kummenberg, a witness to the activity of the Rhine Valley Glacier in the Ice Age. To the south its tree-covered

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from the canton of le Valais, in Switzerland. At the beginning of the 15th century the number of these peasants who came to settle in Graubünden and Vorarlberg was steadily on the increase. These new arrivals seeking employment were readily welcomed by the land-owners, and the uninhabited upper valleys were allotted them to build new homes. In order to persuade them to settle permanently the gift of land was accompanied by various privileges. In this manner the uncultivated part of the Tannberg, in the Upper Bregenzerwald, and especially the two Walser valleys which have taken their name from it, developed into the home of a sturdy peasant race which has become a permanent factor of the national and economic structure of the Province.

Anyone who wants to form a picture of the strenuous way in which these descendants of the old inhabitants of the Valais who have retained much of the peculiarities of their former country in their speech, dress and customs gain a bare existence from a grudging nature, needs only to observe how they live in the Grosse Walsertal. Generations of bitter struggle for daily bread have produced a sturdy and weather-beaten folk whose existence is deeply rooted in the soil.

The people of Vorarlberg are not uniform in character, but form rather a mosaic of various sturdy elements welded together by historical developments.

slopes rise gradually, but to the north it falls away steeply. It is well worth the trouble of climbing, for looking down from its heights one has a delightful outlook over the entire Vorarlberg part of the Rhine Valley. In the east the picturesque houses of the market town of Götzis combine their greetings with those of the massive ruins of Neu-Montfort. The chief picture to the north and south is that of innumerable tiny rectangles of grass alternating with arable land, a clue to the agricultural structure of the countryside. An unusual trick of nature affords amusement to visitors to the summit of the Kummenberg: pieces of paper or material which are thrown out over the yawning depths are returned to their owner by the air currents. Even hats which have been tossed over are said to come back of their own accord, but not everyone cares to put this to the test.

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To the south of the Kummenberg a vale branches off from the main Rhine valley which is called the "Garden of Vorarlberg". About a dozen pleasant villages cling to the foot of the mountain or have found themselves a sunny place half way up it, and in blossom-time the whole countryside is one fragrant bridal bouquet. On the sunny slopes flourish delicious grapes; Fraxern, hidden in a hollow between the green hills, is famous for its wonderful black cherries, which attract crowds of visitors who arrive with baskets and carts. Viktorsberg, looking

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city. The bronze Guards of Honour who, it was planned, should watch over him in the grave, belong to the many great conceptions which are perhaps most impressive in their unfulfillment.

With Maximilian, whose body actually lies buried in his native town of Wiener Neustadt, the star of Tyrol began to wane. Under Ferdinand I the Province became affected by the religious and social unrest of the Reformation, which was embodied in the person of Michel Gaismair; at the same time, however, the Council of Trent met in the south of the Province.

It was this ruler who divided his provinces into three, and for a hundred years Tyrol had its own regents. The very first one, the Archduke Ferdinand, won the heart of the Tyrolese through his love match with Philippine Welser, of Augsburg, as well as through his encouragement of the arts and sciences, which found lasting expression in the collection of Schloss Ambras, near Innsbruck.

Next it was a princess, Claudia of Medici, whose memory was enshrined in Tyrolese hearts, above all through the courageous rule of her Chancellor, Wilhelm Biener, who lived at Büchsenhausen near Innsbruck and who fell a victim to the executioner's sword in the fortress of Ratzenberg. It was at this time that the Porta Claudia was set up at Schernitz as a protection against the Swedes. Tyrol indeed escaped the Thirty Years' War, but

borage and rosemary and the coloured glass balls on sticks are the pride of the farmer's wife. 351

On entering the house it is easy to find one's way round. The living room and kitchen are on the ground floor, the sleeping quarters on the first story. The living room is panelled. In a darker corner away from the window stands the cosy, tiled stove, and in the window-nook the large table. A small bench runs the length or the walls, spreading out to form a comfortable chimney corner behind the stove. The cupboards are built into the walls and the tall grandfather-clock is built into the panelling. A font of holy-water is always to be found at the right hand side of the door, and a crucifix, decorated with a red and a yellow ear of maize, gives its blessing to the daily bread from the window corner overlooking

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Weaving Pattern, XVII Century.

543 345 Grey wooden panelling surrounds the yellowish earth of the rings. Over the massive parterre construction rise the slender columns of the first gallery. Above the cornice of the main building a plain balustrade runs all the way round, while the entrance façade displays an antique and richly ornamented gable.

543 It is in this princely riding school that the *haute école* is ridden, the "school on the ground" first being gone through at the pillars, to be followed by the "school above the ground". After trotting and the "passage", the horse is untied from the posts to perform "circles" and "pirouettes". Then comes the "levade", a movement in which the horse rears its forequarters while keeping its haunches together without shifting from the spot. The horse of the Prince Eugene Monument on the Vienna Heldenplatz is rearing thus. A forward jump in the levade position without the forequarters touching the ground is called "courbetting". "Croupade", "balotade" and the "capriole" form the climax of the display.

To a fanfare of trumpets the imposing figures of the horsemen appear, slowly riding on their wonderful gold-saddled horses. They are equipped with brown or scarlet jackets with white leather breeches, high riding boots, sword and two-cornered hat which in accordance with custom they doff in greeting before the picture of the Emperor. The white horses, their manes and tails plaited with gold, contrast glowingly with the dull grey of the wooden panelling. There is a glint in their great dark eyes, and their pink-edged nostrils quiver. Beneath the gleaming hide the muscles and sinews ripple in incomparable beauty. A picture of perfect discipline, these animals go through their difficult programme. Their performance is a feast for the eye and the senses—the world-famous *haute école*, whose venerable traditions are now practised and kept up only by the accomplished horsemen of the Spanish Riding School.

VIENNA AUGARTEN PORCELAIN.

323 531 In former times, when Austria saw the triumphant progress of Baroque through town and countryside, when within fortified zones the gothic severity of the Middle Ages was forced to make way for the elaborate façades of the new style, a demand arose for suitable ornaments to decorate the new palaces, for the gala room of the town or country house. It had to be something which would go with the general scheme of interior decoration—artistic ornaments for chimney-piece, shelf and table. It was then, in 1717, that the Dutchman Du Paquier established the Vienna Porcelain Factory, of which the "Porzellangasse" is still a reminder. In the Middle Ages, when the first Chinese porcelain came to Europe, the tables of princes and knights displayed pewter, more rarely silver, but mostly vessels of wood or clay. The manufacture of china, the "White Wonder", a product of the mysterious mingling of the four elements, still remained a secret. Not until the beginning

of the 18th century did Böttger of Meissen succeed in solving the great mystery. Shortly afterwards, Paquier started his factory in the Porzellangasse. A bare fifteen years later Vienna had developed a technique of its own—the delicate shading of the clay, the glazing, and the gilding. Through "flower and figure painting", old Vienna porcelain soon became world-famous. Flower-painting became so popular that the Chinese attempted to copy Vienna motifs, and wares produced to appeal to Viennese tastes were shipped to Europe through the East India Company. But just as "chinoiserie" is never more than an imitation of Chinese painting, so this Chinese attempt to reproduce Vienna patterns did not come near the originals.

Maria Theresia, who recognised the importance of applied art, took over the porcelain factory and made it a State undertaking. From this time on the manufacturers adopted the historic coat of arms of the Babenbergs as their trade-mark. The popular designation for it was "Beehive". This was the origin of the subsequently famous name for real Vienna china. The undertaking flourished, and was soon employing decorators of skill, painters in blue, rainbow-shades and gold. Orders poured in from abroad; one worthy of note was an order for 120,000 Turkish drinking vessels from Constantinople.

Motifs for decoration were taken from painting, various allegoric figures, shepherdess scenes in the French style, subjects from mythology and later designs according to rococo taste. Landscapes and the so-called mosaic patterns took the place of leaf and ribbon work. Copperplate patterns made a change in subject and technique. About the middle of the 18th century, porcelain vessels as a whole became lighter and more graceful, relief work was added and the baroque handles gradually gave way to more natural styles. Figure painting was executed with a perfection of detail, based on Watteau scenes, mounted combats, shepherds and shepherdesses, rural and hunting scenes and lovers' meetings. Then the influence of Sèvres made itself felt. This period is recalled to mind by dinner-services with rounded gold-network on a dark blue background and coloured figures on a white background.

Towards the end of the 18th century Director Sorgenthal brought new prosperity to the factory. Vienna vases were produced with pictures on the classicistic model, bowls with grotesque ornamentation and Raphaelite paintings. These designs were inspired by the antique wall paintings which at that time were being discovered in Herculanum and Pompeii, as well as the grotesque paintings by Raphael in the loggias of the Vatican, the engravings of which had made them widely known. This period was responsible for a number of charming old Vienna figurines and vessels which are among the masterpieces of ceramic art. At this time the Viennese also invented the famous "relief gold", an unequalled process for dissolving gold in oils and painting it on china.

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When Napoleon's army invaded Europe and Talleyrand appeared in the Vienna factory in 1806 with his generals, Director Niedermeyer dispatched in good time the most valuable specimens to Budapest. At this epoch the now famous Napoleon Service was made for Schönbrunn Palace, a set remarkable for the wonderful forms and colours of the best Empire period. The Vienna factory survived all the losses and dangers of 1809, the ensuing Vienna Congress bringing a host of art-loving visitors who give new impulse to the factory.

The biedermeier period was devoted heart and soul to porcelain. "Middle-class intimacy" and the development of an affectionate family life created a sincere demand and sentimental longing for the products of the factory, which had meantime secured the services of a popular Vienna painter. In the year 1801 Daffinger, who later became famous as a miniature painter, entered the porcelain factory as an eleven year old apprentice. A coffee cup on which the fourteen-year-old boy painted an idyllic group of a mother with three children in perfect harmony of form and colour became a sample of the best composition of the "Old Vienna School". The plate with the Three Graces (after Rubens) is one of Daffinger's finest pieces of porcelain painting.

The tendency to the idyllic, the closeness to life of the biedermeier period made porcelain the fashion during those years. Interior furnishing took advantage of this in an over-elaborate manner, for there was no cupboard without trinket boxes, no wall without ornamental plates and the festive board as well as the everyday table was enlivened by daintily painted services. Monogrammed chocolate cups became birthday and name-day presents. Jugs, pots, pipe-bowls and box lids were wafted from their mundane atmosphere into a gay world through the designs of Daffinger in which a whole company of Greek gods descended on to a white porcelain field.

The discovery of china clay deposits near Karlsbad with coal seams adjacent and cheap labour created a powerful rival to the Vienna porcelain production. Various private circumstances brought the Vienna factory into a difficult situation and led even to its temporary closing down.

The young Austria of 1918 recalled with pride the great history of Vienna porcelain. The name and the site of the Augarten were added to the old trade mark of the firm. Historic drawings were looked up and re-designed. The Augarten Porcelain Factory soon became a centre for post-war Viennese artists, and although the first years after the re-opening of the factory fell within the inflation period, the stabilisation of Austrian currency soon enabled it to regain its former position on the Continent. Vienna Augarten china is an old and at the same time a new proof of Austrian skill. The people of the biedermeier period made no secret of their love of miniatures painted on porcelain. Many such souvenirs of a past age are still to be found in Vienna drawing-rooms, in homes where time has failed to wipe out all trace of bygone days.